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## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

## ANNOUNCEMENT.

Our next issue—that of Jan. 4, 1913—will be a special New Year number, and probably the first of a series of special monthly numbers. This New Year number will have a handsome cover with a beautiful half-tone mezzotint illustration of a typical and distinguished portrait by the early French master Largillière, of the Marquise du Chatelet as "Astronomy."

There will be a supplement, with a special article by Dr. Kurt Erasmus, the well-known art writer and "expert," and the Librarian of Knoedler & Co. at their N. Y. galleries, the first of a series from his able and accomplished pen, on the "History of Art As Illustrated by Works in American Collections." In this first article Dr. Erasmus will discuss the lately much disputed picture, given to Rembrandt, "The Woman Taken in Adultery," now in the gallery of Mr. T. B. Walker of Minneapolis, and other pictures of interest owned in this country.

A special and large extra edition of this New Year number will be issued. It will be so wrapped so that the Largillière picture and other illustrations can be preserved, and the number will contain, in addition, the usual features which have made and are making the AMERICAN ART NEWS so useful to the art public, namely, records of important art sales in America and Eu-

rope, letters from London and Paris, and all important art centers, artist's notes, reviews of all local and out-of-town exhibitions, etc., with a review of the Emerson Macmillan collection to be sold Jan. 20-23 in the Hotel Plaza ball-room.

News dealers and art lovers should send in their orders at once for this New Year number.

Dr. Erasmus, after his graduation from the University, and some years of art travel and study, went to Amsterdam in 1908 and assisted Dr. Hofstede de Groot of the Hague in the latter's compilation of the Catalog Raisonné of early Dutch painters, for which, among other articles, he wrote the chapters on Franz Hals and Jacob van Ruysdael. He then became assistant Curator of the Royal Picture Gallery (Mauritshuis) in the Hague and also the correspondent from Holland of the well-known German art publications, "Der Cicerone" and the "Monatshefte für Kunstwissenschaft." He was obliged to relinquish this Museum post and his correspondence in 1911, to come to New York and take charge of the important art library of Knoedler & Co.

## FRENCH ART MUSEUM.

The new Museum of French Art in New York is proselyting and gathering in members at \$10 annual dues, \$100 for life membership, and \$5000 for Benefactors. Circulars have been and are being sent to persons whose names are in the Social Register—for the Museum aims above all things to be fashionable and cheques are to go to the office of Mr. McDougall Hawkes, the virtual "Pooh-Bah" of the organization.

The list of the American Vice-Presidents, etc., reads more like a page out of the Social Register than one compiled from any Directory of Artists, art lovers or collectors, and, of course, Mr. Frederick Townsend Martin's name looms largely in this list. It had not been known that the "American Social Arbiter" was an art lover or patron.

The suggestion is made in the circular that a "Senate" should be established, to be composed of two delegates from every French Educational Society here and in France, "in order to co-ordinate the work of the various societies." Meanwhile the Academy is still without adequate galleries for its exhibitions—the Metropolitan Museum's collections of American pictures need building up, the American art schools require endowments and larger funds, etc.

Voilà, the French Museum in America. Oh Snobbery! What inconsistencies are committed and permitted in Thy name!

## MORE KIND WORDS.

Editor American Art News:

Dear Sir: I enclose herewith my check for my renewal subscription to the AMERICAN ART NEWS.

Something over a year ago, at the suggestion of a prominent New York art dealer, I subscribed for your paper, and I have had more real enjoyment out of it than any other magazine I take—and I take some twenty-five in all. You are getting out a good paper and I desire to compliment you on it.

Very truly yours,

S. L. Kingan.

Tucson, Arizona, Dec. 16, 1912.

## JACQUES SELIGMANN HERE.

M. Jacques Seligmann arrived on La Provence Saturday night last from Paris and is at the Ritz-Carlton.

Interviewed by a "N. Y. Herald" reporter, he said, in substance:

"This year has been a busy one for me. I had to look after the packing of Mr. Morgan's collection. My partner, Mr. Herz, who had the special mission of looking after Mr. Morgan's interests in London, could not join me on the trip here, as he has still another fortnight to complete his work." \* \* \* "In a fortnight, Mr. Morgan's whole collection will be in New York."

"Nobody can imagine the beauty and rarity of Mr. Morgan's collections. I, who have had every article in my hand, cannot find words to express its marvelous beauty and quality. No museum can compete with him. He has gathered a number of unsurpassed translucent enamels."

"When his collection is seen as a whole, which has not been the case up to now, as parts of it were in London in three different places—Dover House, Princess Gate and Kensington Museum, others in Paris in my Palais Sagan—it will be a revelation to the world and will give the inspiration to his countrymen to follow his example. Europeans must come here to study, and Americans will love all those wonderful genuine things. There will then come a desire to purchase similar treasures, and the people will see what Mr. Morgan has done, because these genuine articles are very rare, and today no one is wealthy enough to make another collection like Mr. Morgan's."

## Values Have Increased.

"I really believe the value of his collection is much greater than has been stated, and I know certain things which he bought eight or ten years ago which are worth today more than five times what he paid for them. From a commercial viewpoint, I believe that he really has made a wonderful investment, and look what he has done for his country. You can be proud to have such a citizen, for they are rare."

"One of the things which cost Mr. Morgan the most was the Fragonard room from Grasse. I am sure that he can get two or three times what he paid for it. And the Mannheim, the Baron Oppenheim and the miniature collections of Michel Heine from Paris. These are the finest things and the biggest bargains. Can you imagine the treasures stored in the Metropolitan Museum? It will be a revelation to the whole country."

"Next May, a committee of the French Red Cross, the Marquis de Ganay and the Countess Jean de Castellane at the head, will hold an exhibition of XIII to XV century art works in my Palais Sagan, in Paris. Perhaps I may get from some of my friends here different things as loans for this exhibition. I must say that in Europe these works are getting exceedingly rare and we have to get loans from here to make our exhibition a success."

## Wonders in Tapestries.

"There are some wonderful things in America. You found them out when you held the Hudson-Fulton exhibition two years ago. In the Red Cross exhibition no pictures will be displayed, only art works and tapestries of the XV century. What marvels are here! Do not let us speak of Mr. Morgan's XV century tapestries. You will soon see them in the Metropolitan. Look at those of Messrs. Blumenthal and Otto Kahn. Mr. Ledyard Blair has a Gothic tapestry that is a delight. Mrs. Lydig has a small one in gold that is a beauty. Mr. Benjamin Altman has some fine tapestries of this early epoch, and there are probably some other collectors, whom I do not know, who possess some."

"I have spoken of the early tapestries only, as those who have XVIII century tapestries are legion. I forgot to speak of the Gothic tapestries in Mr. W. A. Clark's big room, which are a dream of design and execution. His collection of old Italian and Delft faience is wonderful. When Messrs. Duveen bought the Hainauer collection he took advantage of this unique chance and bought all the Italian faience. I will be delighted to see this collection again."

The many American friends of M. and Mme. Jacques Seligmann of Paris are sending their congratulations on the recent advent in their charming home of a son, who has been named François Gerard.

## NEW ORLEANS.

The Art Association of New Orleans will hold its twelfth annual exhibition in the Delgado Museum, Jan. 14-Feb. 14. Works intended for this display must be received, express charges prepaid, at the Museum by Jan. 4.

## WHO IS "TRIPOLI?"

"Herald" Finds New "Old Master."

"American Purchases Tripoli Paintings."

(Special Despatch to the "Herald" via Commercial Cable.)

The "Herald's" European edition publishes the following:

"Americans continue to despoil the collections and merchants of Europe of their most precious art treasures. The 'Herald' learns that one of New York's great art amateurs has acquired from Mr. Charles Sedelmeyer, of Paris, the four paintings of Tripoli he found in Italy, the exportation of which caused the Italian government to open an inquiry. The American purchaser definitely concluded the sale by cable only yesterday. His name and the price paid are not given."

N. Y. Herald, Dec. 21, 1912.

[Can it be possible that the learned art critic of the N. Y. "Herald" has never heard of Giovanni Batista Tiepolo, and knows nothing of Mr. Sedelmeyer's great acquisition of Tiepolos last year?—Ed.]

## OBITUARY.

## Edouard Detaille.

The French military painter, Jean Baptiste Edouard Detaille, died in Paris Tuesday last, aged 64.

Detaille was among the best known of modern French painters. He enjoyed the friendship of the late King Edward, who frequently visited him at his home in Paris. In 1909 he spent a week at Windsor.

He was born in Paris in 1848. On completing his education in the Paris schools, he entered the studio of Meissonier, and first exhibited in the 1867 Salon "A Corner of Meissonier's Studio." Military life was always a principal attraction to the young painter, and he gained his reputation by depicting the French soldier, familiarly known as the "Piou-Pious" and of scenes on Franco-German battlefields.

## David H. Cochran.

Seldom, if ever, have the art dealers' galleries and the studios of New York been so stirred by a mournful event and one which aroused such widespread and sincere sympathy and sorrow as when the sad story was read last week of the sudden and fateful death of Mr. David Cochran, since 1903 a valued and faithful attaché of the House of Durand-Ruel & Sons, who was killed by the falling upon him of the roof of the stairway leading from the platform of an elevated road in Brooklyn.

The unusual and unnecessary fatality occurred when Mr. Cochran was on his way to his home in Macon St., Brooklyn, Thursday evening last, and a sad incident of the fatality was his having been delayed by the purchase of a Christmas gift for his young wife—a pearl necklace, which was found upon him.

Mr. Cochran was the son of the late David H. Cochran, long president of the Brooklyn Polytechnic Institute and Preparatory Academy and an eminent educator. He was born in 1872, and was consequently only 40 years of age. He was for a number of years with Eugene Glaesner & Co., and, as said above, entered the House of Durand-Ruel in 1903. He leaves a widow, and a son aged 10.

Combined with a thorough knowledge of the history of art and unusual taste and judgment as to pictures, Mr. Cochran had a rarely refined and attractive personality, which endeared him to his associates and a host of friends. Those who knew him slightly, liked him, and those who were near to him, loved him.